

Ref copy

CATALOGUE  
OF  
SEVENTEEN  
MODERN PICTURES

OF THE HIGHEST CLASS,  
AND  
A FEW CHOICE ENGRAVINGS.

THE PROPERTY OF

DUNCAN FLETCHER, ESQ.;

ALSO, OF

TWENTY VERY CHOICE

MODERN PICTURES,

*The Property of a well-known Connoisseur:*

WHICH

Will be Sold by Auction, by

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8, KING STREET, ST. JAMES'S SQUARE,

On SATURDAY, MAY 20, 1865,

AT TWO O'CLOCK PRECISELY.

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May be viewed Three days preceding, and Catalogues had, at  
MESSRS. CHRISTIE, MANSON and WOODS' Offices, 8, King Street, St. James's  
Square, S.W.

## CONDITIONS OF SALE.

—o—

- I. THE highest Bidder to be the Buyer ; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s. ; above Five Pounds, 5s. ; and so on in proportion.
- III. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required* ; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
- IV. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale ; Messrs. CHRISTIE, MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of any Lot.
- V. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale ; and the remainder of the Purchase-Money must absolutely be paid on the delivery.
- VI. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited ; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.



## CATALOGUE.

On SATURDAY, MAY 20, 1865,

AT ONE O'CLOCK PRECISELY.

*The following are*

*The Property of DUNCAN FLETCHER, Esq.*

ENGRAVINGS.—*Framed and Glazed.*

- 1 THE CORNFIELD, after J. Constable, R.A., by Lucas—*proof before letters. Very scarce*
- 2 THE LOCK, after ditto, by ditto—*proof before letters. Very scarce*
- 3 A DISTINGUISHED MEMBER OF THE HUMANE SOCIETY, after Sir E. Landseer, by T. Landseer—*proof*
- 4 HORSES DRINKING AT THE FOUNTAIN, after Sir E. Landseer, by J. H. Watt—*Artist's proof. Very rare*
- 5 THE SLIDE, after T. Webster, R.A., by R. Graves—*the remark proof state*
- 6 GOING TO COVER, after Rosa Bonheur, by C. G. Lewis—*Artist's proof*
- 7 THE ORDER OF RELEASE, after J. E. Millais, R.A., by S. Cousins—*Artist's proof*

- 8 TIVOLI, after J. M. W. Turner, R.A., by E. Goodall—*engraver's proof*
- 9 MY AIN FIRESIDE, after T. Faed, R.A.—*Artist's proof*
- 10 THE GOLDEN BOUGH, after J. M. W. Turner, R.A., by Willmore—*Artist's proof*
- 11 THE INFANT SAMUEL, after Sant, by S. Cousins—*Artist's proof*
- 12 A FLOWER-GIRL, after W. T. C. Dobson, A R.A.—*Artist's proof*
- 13 THE STRAY KITTEN, after W. Collins, R.A., by Shenton—*India proof before letters. Rare*
- 14 THE 'VICTORY' TOWED INTO GIBRALTAR, after C. Stanfield, R.A., by J. Cousens—*Artist's proof. Signed—No. 5*
- 15 THE PROFFERED KISS, after Sir T. Lawrence, by Doo—one of the first 50 proofs
- 16 HARVEST IN THE HIGHLANDS, after Sir E. Landseer and Sir A. W. Callcott, by Willmore—*Artist's proof*
- 17 CROSSING THE BRIDGE, after ditto, by Willmore—the companion
- 18 FAIRY TALES, after W. T. C. Dobson—*Artist's proof*

## PICTURES.

### COPLEY FIELDING.

- 19 DUNSTAFFNAGE CASTLE — 10 in. by 13½ in. *From Mr. Bicknell's Collection, for whom it was painted*

### P. NASMYTH, 1827.

- 20 AN ENGLISH RIVER-SCENE—9 in. by 11 in.

### ÉDOUARD FRÈRE.

- 21 A COTTAGE INTERIOR, with a peasant woman at work, and a child in a cradle—15¼ in. by 12½ in.



## ÉDOUARD FRÈRE.

- 22 A COTTAGE INTERIOR, with a mother and child—the companion  
—15½ in. by 12½ in.

## F. GOODALL, R.A.

- 23 A WELSH LANDSCAPE, with children—12½ in. by 18 in.

## H. O'NEILL, R.A.

- 24 "THE PARTING CHEER"—16 in. by 19 in.

## ROSA BONHEUR, 1860.

- 25 A SCENE AT FONTAINEBLEAU, with horses and cows—  
20½ in. by 31 in.

## ÉDOUARD FRÈRE.

- 26 AN INTERIOR, with a little girl at a cupboard—9½ in. by 7½ in.

## ÉDOUARD FRÈRE.

- 27 AN INTERIOR, with a little boy—the companion—9½ in. by 7½ in.

## T. UWINS, R.A.

- 28 ORANGE GATHERERS—20½ in. by 24½ in.

## SIR D. WILKIE, R.A.

- 29 SHEEP-WASHING IN FIFESHIRE—17½ in. by 23 in.

## C. STANFIELD, R.A.

- 30 SPANISH CONTRABANDISTA CROSSING THE  
PYRENEES—36 in. by 60 in.

## D. ROBERTS, R.A.

- 31 A STREET IN CAIRO— $29\frac{3}{4}$  in. by  $24\frac{1}{2}$  in. *From Mr. Bicknell's Collection, for whom it was painted*

## T. WEBSTER, R.A.

- 32 "GOOD NIGHT"— $27\frac{1}{2}$  in. by  $46\frac{1}{4}$  in.

"The little strong embrace of prattling children twined around his neck, and emulous to please him, calling forth the fond parental soul."—*THOMSON'S Seasons: Autumn.*

*Exhibited at the Royal Academy, 1846. From the Bicknell Collection*

## SIR E. LANDSEER, R.A.

- 33 THE PRIZE CALF— $26\frac{1}{2}$  in. by  $19\frac{3}{4}$  in. *Exhibited at the Royal Academy, 1859. From Mr. Bicknell's Collection, for whom it was painted*

## F. GOODALL, R.A., 1863.

- 34 THE PALM OFFERING—45 in. by 31 in.

"She goeth to the grave to weep there."

"On the Friday after the funeral the Sheykh's widow repairs to the grave in the desert, taking with her a palm branch to break and place upon it."

## SIR A. W. CALLCOTT, R.A., 1842.

- 35 AN ENGLISH LANDSCAPE, with cattle finished by SIR EDWIN LANDSEER, R.A.— $61\frac{1}{2}$  in. by 58 in. *From the Knott and Bicknell Collections*

2000 Agnew



*The following are*  
*The PROPERTY of A. T. STEWART, Esq.*

JOHN LINNELL.

- 36 PHILIP BAPTIZING. *One of the most perfect examples of  
 this great painter*

R. ANSDELL, A.R.A.

- 37 THE BRITTANY PETS. *A grand chef-d'œuvre. Never  
 Exhibited*

*A DIFFERENT PROPERTY.*

W. MÜLLER.

- 38 GILLINGHAM, ON THE MEDWAY—42 in. by 33 in.

J. B. PYNE.

- 39 ON THE AVON, CLIFTON—24 in. by 18 in.

W. MÜLLER.

- 40 A STREET IN CAIRO, with figures—21 in. by 15 in. *A  
 superb example*

W. MÜLLER.

- 41 HAYMAKING, NEAR GILLINGHAM. *In his finest time. From  
 Mr. Birch's Collection*

W. MÜLLER.

- 42 A SANDY LANE, NEAR WHITCHURCH. *In his finest time.  
 From Mr. Newsome's Collection*

D. COX.

- 43 A RIVER SCENE, with figures

JAMES SANT.

- 44 IT IS THE LARK! THE HERALD OF THE MORN!

LAURENT.

- 45 A PEASANT GIRL

A. EGG, R.A.

- 46 PEPYS' FIRST INTRODUCTION TO NELL GWYNNE

C. R. LESLIE, R.A.

- 47 JOAN OF ARC IN PRISON

J. LINNELL.

- 48 AUTUMN—sunset—24 in. by 36 in.

322 ju

W. T. C. DOBSON, A.R.A.

- 49 RUSTIC CHILDREN—30 in. by 22 in.

DAVID COX.

- 50 A HEATH SCENE

DAVID COX.

- 51 BETWYS-Y-COED

J. PHILLIP, R.A.

- 52 SKETCH OF A GIPSY GIRL

D. ROBERTS, R.A.

- 52\* VIEW OF THE PALACE OF WESTMINSTER AND  
THE ABBEY



*The following are the PROPERTY of a well-known  
CONNOISSEUR.*

F. LEE BRIDELL. *51 gms*

- 53 DROVE GOING HOME: SUNSET AT TIVOLI—18 in. by 14 in. *A charming example. Signed and dated*

LE POITEVIN (EUGÈNE). *39 gms*

- 54 THE VILLAGE APOTHECARY—12 in. by 16 in. *A very choice specimen, executed with this distinguished Artist's usual care. Signed*

DAVID COX. *73 gms Cox*

- 55 CART LOADING FROM A FISHING-SMACK—8½ in. by 6 in. *A most beautiful and elegant work, full of refinement. Signed*

C. W. COPE, R.A. *145 gms*

- 56 READING FOR HONOURS IN THE COUNTRY—30 in. by 24 in. *Exhibited last year at the Royal Academy*

ÉDOUARD FRÈRE. *86 gms*

- 57 THE YOUNG ASTRONOMER—9 in. by 8 in. *An exquisitely chaste and finished example. Signed and dated*

J. CLARK. *56 gms*

- 58 THE SICK CHILD—6 in. by 8 in. *Finished sketch of the celebrated picture exhibited at the Royal Academy and International Exhibitions. Signed*

230 gms  
C  
ÉDOUARD FRÈRE.

- 59 BOYS SNOWBALLING—11½ in. by 14½ in. *A very choice and remarkably interesting example of the Artist's best manner. Signed and dated*

J. CLARK.

- 60 RETURN OF THE RUNAWAY—24 in. by 18 in. *Exhibited at the British Institution. A choice example of this favourite Artist. Signed*

201 after  
ÉDOUARD FRÈRE.

- 61 THE WOOD-GATHERERS—14½ in. by 18 in. *A very fine example, and choice specimen of the Master. Signed and dated*

84 gms  
STEVENS (ALFRED).

- 62 LA FIN DU VEUVAGE—13 in. by 16 in. *An exquisitely chaste and highly-finished specimen, full of refinement. Signed*

280 gms  
ROBERT CARRICK.

- 63 ANXIETY—17 in. by 24 in. *Exhibited at the Royal Academy and at the International Exhibitions. A very choice example*

227 gms  
LEYS (BARON HENRY).

- 64 THE DUENNA—14½ in. by 18 in. *A very charming specimen, executed with the usual care and precision of this eminent painter. Signed and dated*



DE GROUX (CH).

133 fms  
65 REGRETS—21 in. by 32 in. *Exhibited at the International Exhibition, 1862. A very powerful and remarkably fine example. Signed*

ROBERT CARRICK.

320 fms  
66 A LETTER!—18 in. by 28 in. *Exhibited at the Royal Academy last year. An exquisite example*

LEYS (BARON HENRY).

380 gms  
67 THE CORPS DE GARDE—27 in. by 21 in. *A very important work, and remarkably fine example of the Artist's best manner. Signed and dated*

HENRIETTE BROWNE.

183 fms  
68 THE TOILET—7½ in. by 9 in. *An exquisitely chaste and finished example in this distinguished Artist's most careful manner. A cabinet gem. Signed*

REUPEREZ (LOUIS).

190 fms  
69 GIL BLAS MÉTAMORPHOSÉ EN GENTILHOMME PAR UN FRIPIER—17 in. by 13½ in. *A beautiful and interesting chef-d'œuvre in the Artist's most careful manner. Signed and dated*

J. F. LEWIS, R.A.

325 fms  
70 IN THE BEZESTEIN BAZAAR, CAIRO—18 in. by 23 in. *A very elaborate and powerful example. Signed and dated*

GEROMÉ (JEAN LEON).

- 320/20  
71 DEVOTION—12½ in. by 16 in. *A chef-d'œuvre. One of the Artist's most powerful and elaborate examples, full of refinement, and executed with more than his usual care and precision. Signed*

270/20  
WILLIAM LINNELL.

- 72 MILKING-TIME—EARLY MORNING—30 in. by 21 in. *A very choice example of this esteemed Artist's best manner. Signed and dated*

FINIS.